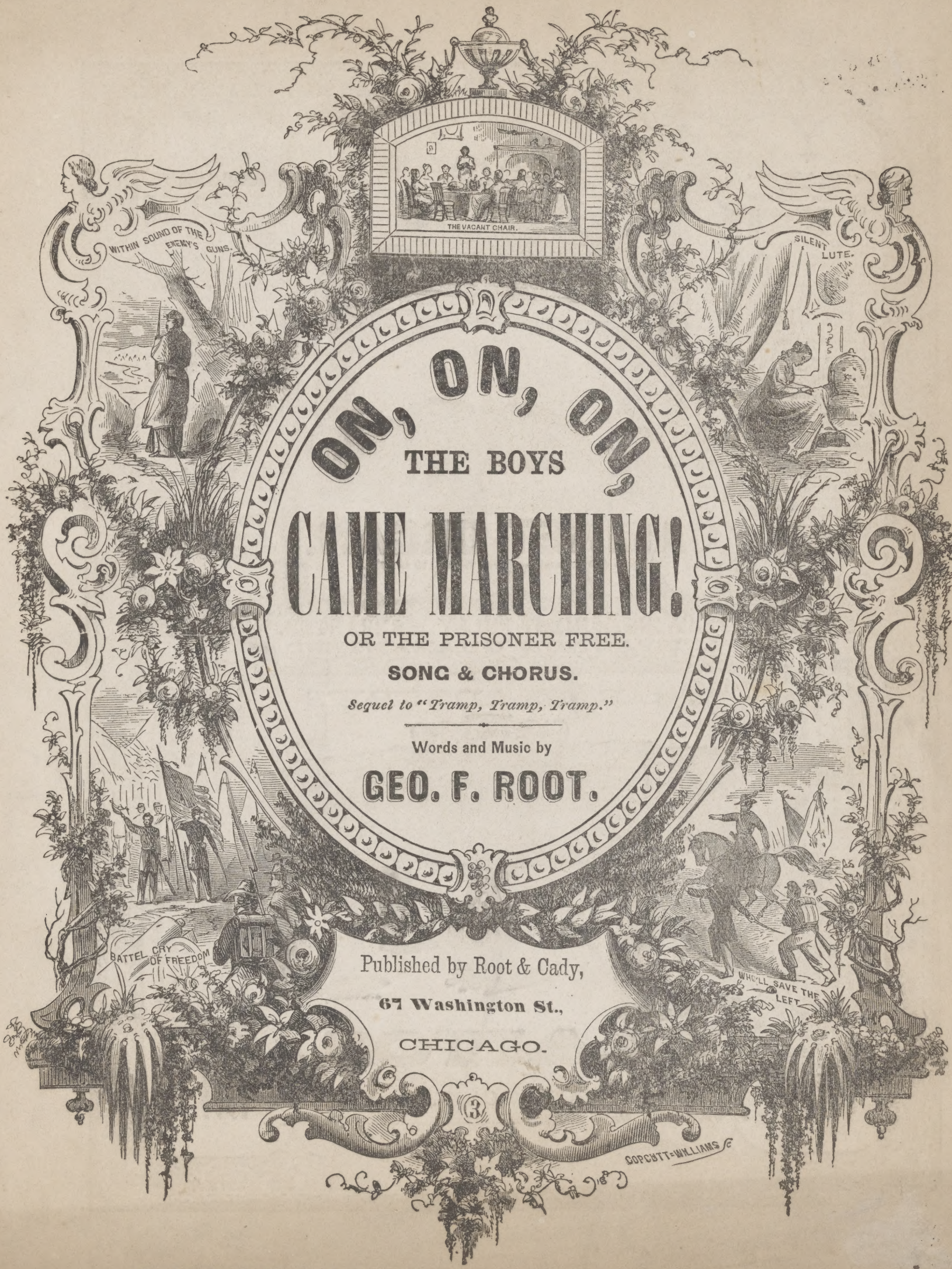ON, ON, ON,

THE BOYS

CAME MARCHING!

OR THE PRISONER FREE.

SONG & CHORUS.

Sequel to "Tramp, Tramp, Tramp."

Words and Music by

GEO. F. ROOT.

Published by Root & Cady,

67 Washington St.,

CHICAGO.

COPCUTT-WILLIAMS

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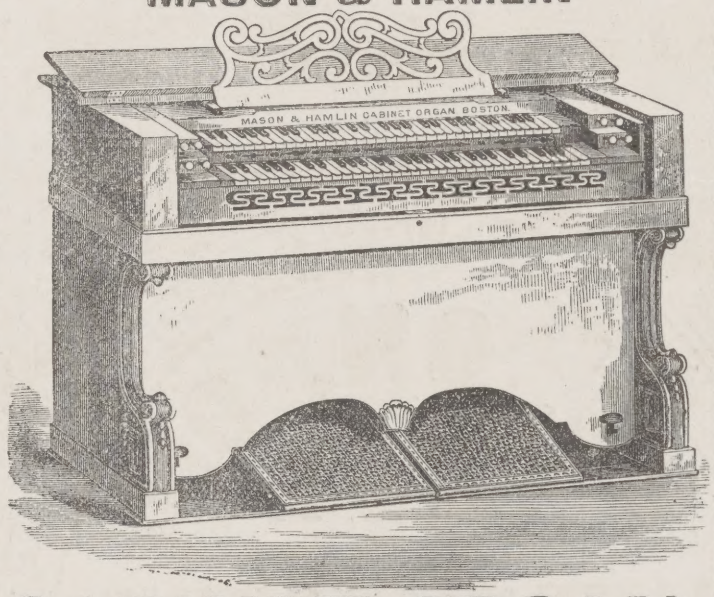

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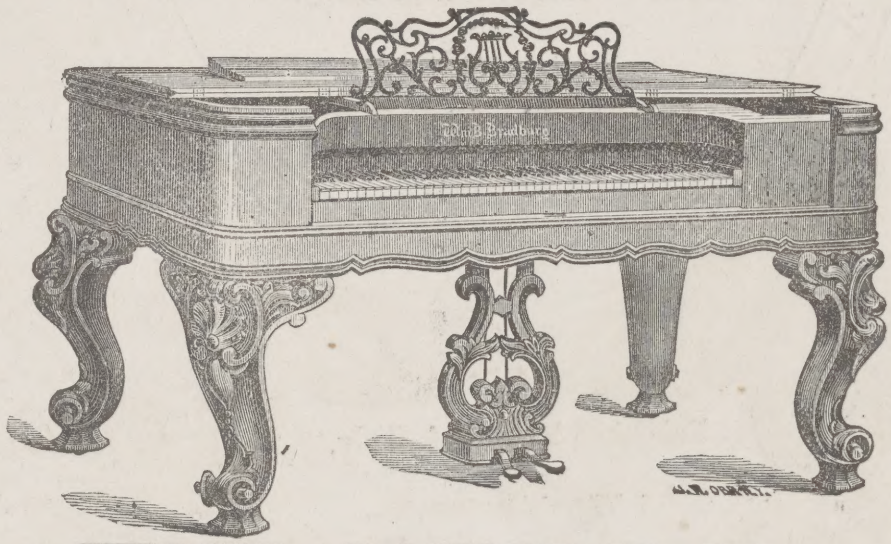

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On, on, on, the Boys came Marching!

OR THE PRISONER FREE.

(Sequel to "Tramp, Tramp, Tramp.")

Tempo di Marcia.

Words and Music by GEO. F. ROOT.

PIANO.

1. O! the day it came at last, When the glo - rious tramp was heard, And the boys came march-ing fif - ty thou - sand strong, And we grasped each oth - ers, hands, Tho' we
2. O! the fee - blest heart grew strong, And the most des - pond - ent, sure, When we heard the thrill - ing sounds we loved so well, For we knew that want and wo, We no
3. O! the war is ov - er now, And we're safe at home a - gain, And the cause we starved and suf - fer'd for, is won, But we nev - er can for - get, 'Mid our

ut - tered not a word, As the boom - ing of our can - non rolled a - long!
long - er should en - dure, When the hosts of free - dom reached our pris - on cell!
woe and mid our pain, How the glo - rious Un - ion boys came tramp-ing on!

When the Chorus is sung, this may be omitted after the first verse.

On, on, on the boys came march - ing, Like a grand ma - jes - tic sea, And they

After last verse say "Yes, yes, yes, the boys came marching" instead of "On," &c.

When the Chorus is not sung, end here.

dashed a - way the guard from the heavy i - ron door, And we stood beneath the starry ban - ner, free!

CHORUS.

Air.

On, on, on, the boys came march - ing, Like a grand ma - jes - tic sea, And they

Alto.

On, on, on, the boys came march-ing, Like a grand ma - jes - tic sea, And they

Tenor.

On, on, on, the boys came march-ing, Like a grand ma - jes - tic sea, And they

dashed a - way the guard, From the heav - y i - ron door, And we stood be-neath the star - ry ban - ner, free.

dashed a - way the guard, From the heav - y i - ron door, And we stood be-neath the star - ry ban - ner, free.

dashed a - way the guard, From the heav - y i - ron door, And we stood be-neath the star - ry ban - ner, free.

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THIS is emphatically a new book in a new field. It provides instruction and music, not only for the PIANO-FORTE, but also for the things that should be studied with it, viz: the VOICE and HARMONY—not harmony through the eye, but harmony through the ear; not dry calculations, but living and beautiful forms. It goes on the plan that the pupil should know as well the chords and harmonies he is in while playing and singing, as he does the key or kind of time; and moreover it proves that these things can be done by preparing well for each subject, and then by adapting the instruction, and the music to the state of the pupil, and making the steps succeed each other in true progressive order.

The whole book may be divided into two kinds of lessons—the one for *musical* culture and the other for *muscular* culture. Not that there is no practice for the muscles in the former, nor exercise for the musical taste in the latter, but each is devoted mainly to its own object. Those lessons which are designed to awaken, develop, and strengthen a love for music, and with which are imparted a knowledge of time, tune, and expression, (Rhythmics, Melodics, and Dynamics,) are written in many pleasant and tuneful forms, and are called *exercises, pieces, songs, études, solfeggios*, etc., while those which are simply for the development and strengthening of the muscles of the fingers, hands, and vocal organs, do not pretend to be pleasant or tuneful, but depend upon the benefits they confer in the way of flexibility and execution, for their popularity. These lessons are called TECHNICS, and embrace *five finger exercises, scales, arpeggios*, and *miscellaneous exercises* of many kinds and forms.

The contents of the book may be summed up as follows:

Instrumental exercises for reading music, the acquirement of musical knowledge, and the cultivation of the taste; numbered, but bearing no other names than the topics they illustrate and teach	224
Vocal exercises and solfeggios for similar purposes	48
TECHNICS	419
Divided as follows—Five Finger Exercises	78
Scales, Major and Minor	115
Arpeggios, Major and Minor	146
Vocal	45
Miscellaneous	35
Piano lessons that may be played as duets and trios	44
Chromatic exercises	21
Songs	39
Exercises in Thorough Base	24
Pieces for the Piano	43
Of the foregoing numbers, are used for the study of transposition	120
These, when played according to direction, increase the lessons in the book to	1485

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